For favour of Review.

BHARATI AND HIS WORKS

BY

C. VISWANATHAN.

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Presented by S. Murugappa
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BY

C. VISWANATHAN, B.A., L.T.,

with a foreword

BY

A. RANGASWAMI IYANGAR.

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FOREWORD.

It is a melancholy pleasure to me, but a high national privilege, to write this foreword to this brochure, BHARATI AND HIS WORKS by Mr. C. Viswanathaiyar, Bharati's own younger brother. I claim to be among the very small number that are left of the "old-guard," that recollect the onflow and outburst of national fervour in South India in the years 1905 to 1908, when Bharati sought to give literary form and poetic expression to the national craving for freedom that has since swept over the motherland in a manner that took his audience by storm and that touched, even in his political adversaries, some of the deepest chords of sympathy and admiration. I recollect the day when, in a moment of "weakness" as he would describe it, a great moderate leader, whom Bharati was pillorying in the Press pretty frequently, yielded to the temptation of hearing him sing in his house, a few of the pieces which he had recently composed and found himself captive to the charms of his melodious strains. And when Bharati proceeded to recite his piece on the conversation between Wynch and Chidambaram Pillai in the famous security case—delightfully rendered after the manner of the well-known piece between the Brahmin

and Nandan—the conversion of the moderate into the Nationalist was, for the moment, complete.

Those were, however, days of trial and tribulation for national workers, but Bharati's volatile instincts recked not the consequences, whether in public or domestic politics or economics. But the long, long exile in Pondicherry finally broke his spirit, though it mellowed and heightened the value of his later literary efforts. I had tried to befriend him and help him all along in my own humble way, but nevertheless, he had to suffer the common lot of the brave and ardent creative spirits that, being born in a period of national awakening, do not find their countrymen ready to realise the full import of the message they have to deliver, much less honour and keep in comfort those whose instincts of freedom may transcend the restraints accepted by a subject people or overstep the bounds of political or social conventions.

Mr. Viswanathaiyar, when living for some years with his brother, rightly grasped the poet's inimitable tone and style of delivery which is a pleasure to hear and enjoy. The present brochure is the result of his deep study of the poet's works. The Tamil public will be very glad to note that he has come forward with his maiden work to fulfil his fraternal duty. I am sure Tamil Nadu will give him sufficient encouragement in his efforts to popularise the poet's works.

The volumes of the late poet's works contain many of those unpublished manuscripts which he had

written in his exile, and of which it was my privilege to publish but a part during his life-time in the columns of the "Swadesamitran" to which he was so genuinely and thoroughly attached all along. It remains for posterity to add his works to the treasury of Tamil literature and to give him his rightful niche in the gallery of national poets in South India.

Finally I heartily endorse Mr. Viswanathaiyar's appeal that each and every one of us Tamilians, has got a duty to fulfil by the late poet, which we have failed so far to discharge. I hope it will not be long before Bharati's Service receives tangible recognition.

MOUNT ROAD,
MADRAS.

A. RANGASWAMI IYENGAR.

NOTE.

Indeed the Ban has been to some extent 'a blessing in disguise.' It has roused a sense of national feeling and a love for mother-tongue among the Tamilians. We are sorry we have not as yet cast off our infatuation for the English language and taken to the study of our mother-tongue in sufficient measure. Hence the need of this brochure in English to induce Tamil brethren to pay more and proper attention to Tamil in general and to Bharati's works in particular.

We are very grateful to Mr. Viswanathan, not only for the timely help given by writing this brochure but also for the general help he has been giving us in bringing out the late poet's works. Hearty thanks are due to Mr. A. Rangaswami Iyengar for his valuable foreword. We also hope, with him, that Bharati's works will, ere long, receive due recognition in Tamil Nadu.

It is our bounden duty to express our gratefulness to Sriman C. Rajagopalachar for the great help he has rendered not only to the Prachuralayam but to Tamil language by giving wide publicity to some of Bharati's poems through 'Young India.' This has created a demand for translations of Bharati's works in Hindi, English and other languages. We do not know how far we will be able to supply this demand. We are however trying to publish some of the poems and prose works in Hindi

Lastly we apologise for the printing mistakes due to the hurry with which he publication had to be brought out.

Publishers.

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BHARATHI AND HIS WORKS.

I

The 'ban' has come and gone and Bharathi's works are only the better for it. In fact, none has rendered a greater service to the cause of Bharathi than the Burma Government. For Mr. Bharathi's name, which was hitherto confined to the Tamil area, has been given an all India publicity.

Bharathi is claimed to be a household word throughout the Tamil Nadu, but still how many of us, who think that they know anything about him, can boast of knowing the bulk and nature of his works, the life and habits, the likes and dislikes, the passions and prejudices, of the man? Who, among us, is aware of the privations he underwent which so seriously affected his life and his works? Whoever, I ask, has rightly gauged the width of his imagination, the sublimity of his thoughts, the greatness of his heart and the message of his writings? Of course, tributes have been paid to his memory since his death and references have been made in them to his writings. It is only the other day we heard speeches of impassioned eloquence made on behalf of Bharathi

in the Local Legislative Council by men of one and all the political parties of the Presidency. Still, what all one can gather from these tributes and speeches, is that Bharathi was a great patriot and a singer of national songs. It is a pity there is scarcely any mention of his greatness as a writer or as a thinker.

While feeling extremely grateful to those gentlemen who have written from time to time their comments, criticisms, and appreciations of Bharathi's works, one cannot lose sight of the fact that to a great majority of the Tamilians, Mr. Bharathi is known only through his national songs. The memory of the late poet is kept alive by the singing of his songs by his ardent admirers and by the Bhajana parties organised by some Congress Sabhas, and by celebrating the Bharathi day in Madras and a few of the mofussil towns. Is it not high time that we had realised there was more poetry than music in him? Is it not high time that we had assigned him his place among the bards of India, which had been so cruelly denied him while alive?

Judging from what has been written so far, one is apt to conclude that I am out for writing a critical review of Bharathi's works, that I am going to reveal to the world what has been kept away from it so long or what has not even been

attempted by anybody up till now. I do not pretend to write any such thing, nor have I the capacity to write one. For, Bharathi is too great a theme for me. In fact he who desires to do justice to the poet, must himself be inspired by 'a muse of fire that should ascend the brightest heaven of invention.' But if, in the course of this article, by virtue of my intimate connection with the great soul, I am able to point out some traits of the man. if, by referring to some of his lines, I am able to create in others a love for his poetry, if I can prove that he was much greater as a poet than as a patriot, if, again, I can induce more competent persons than myself to bring to light the charms of the master-mind, my object in writing this, will have been served. Coming as they do, from one who has had almost nothing to do with the Tamil literature, the impressions which I have formed and the observations I make, should not be taken very seriously. They are, rather, the ebullitions of one who has loved and admired the poet so much and one who has derived so much inspiration from him. The reading public will therefore pardon me for my shortcomings in this, my attempt.

Though it is very often claimed that genius is "something superadded and inexplicable," that it breaks through the limitations of the age in which

it lives and the circumstances in which it is placed, it is not a little affected by them. As is the case of many a poet, parentage and early surroundings had had much to do with the shaping of the future poet's mind. Further one can easily perceive that the matter and the manner of his writings were steadily, but markedly, changing with age. Hence I feel it necessary that I should touch upon those incidents and circumstances of Bharathi's life, which had a bearing on his works directly or indirectly.

Our father, (for Mr. Bharathi was my half-brother) was a Tamil scholar of some repute, serving in the Ettaiyapuram Samasthanam, which, in those days, was a favourite resort of poets and scholars. The boy-poet was not altogether excluded from the literary discussions, from the interpretation and elucidation of the Tamil classics, both in his house and in the presence of the Zamindar. Thus there was already a Tamil atmosphere about him. Detecting the instinct for poesy, the father also introduced him early to Kambar, Thiruvalluvar and Thayumanavar. One great result of this was that he not only took a very great liking for these master-minds but began to imitate them successfully.

But in spite of this influence, there was not so much that was acquired, as there was gifted about

Bharathi. Perhaps in no other case has the axiom, that a poet is born and not made, been more true. For his first compositions date from his eleventh year, or even seventh year, as Mr. S. S. Bharathi would have it. Once, while he was yet a school-boy of about thirteen, a Tamil Pandit, learning that Bharathi was a prodigy, challenged him to compose a stanza which would at the same time describe a "வாழை" and a "கமுகு". Nothing was easier. He threw off the lines with such a bewildering spontaneity that the Pandit could scarcely resist hugging the boy and exclaim "You surely deserve to be called a Bharathi". A few years earlier, this title of "Bharathi" had been publicly conferred upon him on an occasion specially got up for this purpose by his admirers and some of the inhabitants of his town. In his fifteenth year, his father, who had taken such a jealous care of developing the faculties of his son and who had taken such a natural and legitimate pride in his son's compositions, passed away. The two years that followed his father's death, were spent at Benares. Then he returned to his native place at the invitation of the Zamindar and served under him for a short time.

This period is teeming with instances of the ease, the spontaneity and the potentiality of the poet. One morning, while discussing the merits of

Annamalai Reddiar of the Kavadichindu fame, the Zamindar and the scholars of his Court came to the conclusion that none could excel him in that kind of composition, namely, Chindu. Mr. Bharathi, who was also present there, got rather piqued at this and when he returned to the Court in the evening, he drew the unfeigned admiration of one and all present there, by a 'Chindu' of his own, which was no less grand than that of the Reddiar, either in spirit or in form. In spite of my best efforts, I was able to get only the last stanza of this 'Chindu' which is written after the "என்னடி நான் பெற்ற மங்கை" tune of the Reddiar.

பச்சைத்திருமயில்வீரன், அலங்காரன், கவுமாரன், ஒளிர்
பன்னிரு திண்புயப்பாரன், அடி
பணி சுப்பிரமணியர்க்கருள், அணி மிக்குயர் தமிழைத்தரு
பக்தர்க்கெளியசிங்காரன், எழில்பண்ணுவஞ்சலத்தூரன்.

Again on another occasion, when he heard Padikkasu Thambiran's lines beginning with "அட கெடுவாய் பலதொழிலும் இருக்க," etc., Mr. Bharathi sang on the spot, echoing the same sentiments :—

செல்வத்துட் பிறந்தனமா அது பெறுவா சிறு தொழில்
கள் பயில்வல்லேமா,
வில் வைத்த நுதல் விழியார் கண்டு மையலுற வடிவ மேவி
னேமா ;
பல்வித்தையினுமினிய திங்கான பெருவித்தைபயின்றிட்
டேமா,
கொல்வித்தை இருள்வித்தை மருள்வித்தை பயின்றுமனம்
குறைகின்றேமே.

Of regular schooling he had very little, his highest qualification being a pass in the University Entrance Examination of the Allahabad University. It appears as though 'the winged God within him, refused to kneel to the professor for long'. But proofs are not wanting to show that English poets had attracted him early, of whom Keats and Shelley were his favourites. I have even heard it said that he brought into being a society called the "Shelleyan Guild" in his native place, to whose members he used to explain the lines of the famous English poet. One can easily see that much of the grace and spirit of the poet, has found its way into Bharathi's works.

Mr. Bharathi was scarcely nineteen, when he was obliged to leave his home, to eke out his livelihood. For sometime he was employed as a Tamil Pandit in the Sethupathi High School, Madura. Then he was entertained as a Sub-Editor, "Swadesamitran", which was then conducted by that veteran journalist, the late Mr. G. Subrahmanya Iyer of blessed memory. But he did not serve under his new master for long. For, at the inducement of his friends, he became the editor of the Tamil Weekly 'India' which began to voice forth the New Spirit of India. The paper was full of fire, full of humour, satire and sarcasm; its interesting cartoons are still vivid in my

memory. This part of Bharathi's life has been dealt with elaborately by Mr. Chakkarai in his "The Political life of Sri Subrahmanya Bharathi". I wish to add only this much to it. This was a very important, if not the most important, period of his life, for it was only now that he rose in the estimation of the public; it was now that his powers as a writer, as a speaker and as a singer, were for the first time revealed. This was also the period of a great political awakening in the country and Bharathi was the mouth-piece of that movement in South India. "Of the young men in Madras, who ranged themselves under the banner of Indian Emancipation, Sriman Bharathi was the poetic soul." But the country was not destined to draw inspiration from this 'poetic soul' for long, since Mr. Bharathi was obliged to leave for Pondicherry early in 1908. Thus came to an end before he was scarcely twenty-three, the political career, in fact the active life, of one, whose contribution to his country's cause is hard to overstate.

Now we enter (into) a new period of Bharathi's life which presents a very great contrast to his life at Madras. The fire and enthusiasm with which he entered Pondicherry was slowly cooling down, the novelty of the place and its surroundings began to wear off gradually. He came to realise

that he was cut off not only from British India, but also from his friends and admirers. He was soon disillusioned of the hope that his country would place him above want and that his friends would release him from a more or less self-imposed imprisonment. For, to such a free spirit as Bharathi's, Pondicherry was no better than a prison-house. Life there became quite disgusting. "Hellish" is the word used by him while referring to it. He grew restless and dejected and was cowed down by many a disappointment and want. He resorted to his only resource—the art of writing. But his articles to the press under the pseudonym of 'Kalidasa' or 'Shaktidasa', scarcely enabled him to keep the wolf from the door. He was also receiving some occasional help from his sympathisers, but even this did not bring him much relief. On many days, though it will seem incredible, he and his family were placed on a single meal. However, there was one redeeming feature, *i.e.*, the company of two comrades-in-distress, Babu Arabinda Ghose and Mr. V.V.S. Iyer, each eminent in his own way.

But from another point of view, this was the most important period in all his life. It was during the ten years' exile here that the greatest of his works was written. Mr. Bharathi began to undergo a regular transformation both in body and in

mind. Patriotic songs were gradually giving place to literary and philosophical productions. These are the richest legacy which he has left for the Tamil Nadu. How fortunate would it have been for the country, though it is now unprofitable to think of it, if only it had availed of the service of this man, by giving him the comfort and care he so badly needed, by giving him the necessary subsistence! It has been the lot of many a poet of this land to die in utter penury and Bharathi was no exception to the rule. Still he was conscious of his greatness and was confident that the day would soon come when he would be taken at his true worth.

It was in December 1918, that Bharathi came out of Pondicherry, perhaps to remind us of the fact that though his country had forgotton him, he had not forgotton his country. For, by the time he returned to British India, the older generation had forgotton him and the younger generation was almost ignorant of him. When he came out, he was such a physical wreck, the very ghost of his former self, that he caused the greatest anxiety to his friends and relations. The same misfortune that had attended him at Pondicherry also dogged him here. He was for sometime shifting aimlessly from one place to another, until at last in 1920 he was again entertained as the Sub-

Editor, "Swadesamitran." This post he held till September 11, 1921, when he died of an attack of dysentery in his residence at Triplicane. Thus passed away, at the age of thirty-eight, a great soul, "altogether battered by the Fates."

II

Now to his works :—It is not within the scope of this article to deal at length with Bharathi's writings. For, in my opinion, each one of them will supply matter for a separate book by itself. Let me, therefore, make so much reference to them that it will enable one to have a bird's eye view of the quantity and quality of the work turned out by Mr. Bharathi.

1. First and foremost come his songs. These may be brought under four headings :—Patriotic, Devotional, Philosophical and Literary.

(1) *Patriotic Songs* :—These are the most widely known of his compositions and it is only through them that his merits are greatly assessed to-day. With Mr. Bharathi, love of country was a passion, the very breath and mainstay of his life and as he had also the gift of music, a combination rarely found in poets, this love found its natural expression in these songs. In form and spirit, these are a unique class by themselves. The tunes chosen are quite novel and peculiarly his own. The effect of these songs can be best

realised only by those who have heard him sing. It is simply thrilling, soul-stirring; it is a music that transfigures, enraptures and enthrals. While referring to these songs, Mr. S. Srinivasa Iyengar observes "Patriotism becomes real and potent only when it is linked to the witchery of liquid song". Such is the spell of his song that they not only "silenced his political opponents, but also extorted tributes" from them.

It is true that there cannot live a man who does not feel proud of his own country, who, "with soul so dead, never to himself hath said, 'This is my own, my native land.'" But Bharathi has got every reason to deem himself specially fortunate in being born in India.

பாருக்குள்ளே நல்ல நாடு—எங்கள்
பாரதநாடு

* * *

பொன்னொளிர் பாரதநாடெங்கள் நாடே
போற்றுவமிஃதை யெமக் கிலை யீடே.

For, in the first place, he finds that Nature has lavished her gifts upon his country almost with a partiality, in the shape of mountains, rivers, forests and fields.

நீல முடிதரித்தபல மலை சேர்நாடு
நீர் அமுதெனப் பாய்ந்து நிரம்பு நாடு
கோல முறு பயன் மரங்கள் செறிந்து வாழுங்
குளிர்காவுஞ் சோலைகளுங் குலவு நாடு

ஞால மெலாம் பசியின்றிக் காத்தல் வல்ல
நன் செய்யும் புன் செய்யும் நலமிக் கோங்கப்
பாலடையு நறு நெய்யுந் தேனுமுண்டு
பண்ணவர் போல்மக்க ளெலாம்பயிலு நாடு.

'His is an ancient country, so ancient that, in finding out the exact date of the origin of her culture and civilisation, scholars, historians, archaeologists and antiquarians are still racking their brains :—

தொன்று நிகழ்ந்த தனைத்து முணர்ந்திடும்
சூழ் கலை வாணர்களும்—இவள்
என்று பிறந்தவளென் றுணராத
இயல்பினளா மெங்கள் தாய்.

'But, though none can say exactly what her actual age is, she still preserves the freshness of ycuth.

யாரும் வகுத்தற்கரிய பிராயத்த
ளாயினு மே யெங்கள் தாய்
பாருளிந் நாளுமோர் கன்னிகை யென்னப்
பயின்றிடுவா ளெங்கள் தாய்.

'His is a land where the greatest of heroes have lived.

முன்னை யிலங்கை யரக்கர் அழிய
முடித்தவில் யாருடைவில்?—எங்கள்
அன்னை பயங்கரி பாரத தேவிநல்
ஆரிய ராணியின் வில்

* * *

காண்டிவமேந்தி உலகினை வென்றது
கல்லொத்ததோ ளெவர் தோள் ?—எம்மை
ஆண்டருள் செய்பவள் பெற்றுவளர்ப்பவள்
ஆரியர் தேவியின் தோள்.

'Instances of heroism are not far to seek in historic and modern times.

* * *

பூதலமுற்றிடும் வரையும்—அறப்
போர் விறல்யாவும் மறப்புறும் வரையும்
மாதர்கள் கற்புள்ளவரையும்—பாரில்
மறைவரும் கீர்த்திகொள் ரஜபுத்ரவீரர்
பஞ்ச நதத்துப்பிறந்தோர்—முன்னைப்
பார்த்தன் முதற்பலர் வாழ்ந்த நன்னாட்டார்
துஞ்சும் பொழுதினுந்தாயின்—பதத்
தொண்டு நினைந்திடும் வங்கத்தினோரும்

* * * அவர்

சிந்தையின் வீரம் நிரந்தரம் வாழ்க.

'Is it not also a land where the greatest of poets have lived ?

தெய்விகச் சாகுந்தல மெனும் நாடகம்
செய்த தெவர் கவிதை ?—அயன்
செய்வதனைத்தின் குறிப்புணர்பாரத
தேவியருட்கவிதை.

'Is there a greater work in the whole world than the Upanishads or the Gita ?

பன்னரு முபநிட நூலெங்கள்நூலே
பார்மிசை யே தொரு! நூலிது போலே ?

* * *

போர்க்களத்தே பரஞான மெய்க்கீதை
புகன்ற தெவருடைவாய் ?—பகை
தீர்க்கத் திறந்திரு பேரினள் பாரத
தேவிமலர்த்திருவாய்.

'This is a land of heroes, of saints; a land filled with such divine music as that of Narada; also a land noted for her learning and culture. It is here, again, that Lord Budha lived and died. Why, then, should I not say that no country in the world can stand a comparison with this most ancient country of mine?

பாரத வீரர் மலிந்த நன்னாடு
மாமுனிவோர் பலர் வாழ்ந்த பொன்னாடு
நாரதகான நலந்திகழ்நாடு
நல்லன யாவையு நாடுறுநாடு.
பூரண ஞான பொலிந்த நன்னாடு
புத்தர் பிரானருள் பொங்கிய நாடு
பாரத நாடு பழம் பெருநாடு
பாடுவமிஃ தையெமக்கிலையீடே.'

Of course India offers abundant materials for writing about her, and many a bard has sung in praise of her. But it is the manner of his writing, which is so peculiarly his own, that distinguishes him from the rest.

His patriotic songs are too many even to be mentioned. The following stand out prominent among them: பாரதநாடு, நாட்டு வணக்கம், பாரத தேசம், செந்தமிழ் நாடு, எங்கள் நாடு, மாதாவின் துவஜம், பாரத

மாதா திருப்பள்ளி யெழுச்சி, பாரத சமுதாயம் and பாரத மாதா.

How genuine this feeling was and how he was anxious to infuse this spirit in the minds of his countrymen from their very childhood, may best be illustrated by quoting a single stanza. In his "பாப்பா பாட்டு", for example, which is a fine collection of maxims for children, in the course giving the 'பாப்பா' an idea of our own country, he says

தமிழ்திருநாடு தன்னைப்பெற்ற—வெங்கள்
தாயென்று கும்பிடடி பாப்பா—
அமிழ்திலினியதடி பாப்பா--வெங்கள்
ஆன்றோர்கள் தேசமடி பாப்பா.

Nor did he miss a single opportunity of indulging in praise of his country. Vidura's description of the country lying between Hastinapura and Indraprasta in the Panchali Sapatham is an instance in point.

(2) ***Devotional Songs.***—In bulk these excel even all the other classes of his songs put together. The tunes are varied and original. In kind they belong to the class of compositions called "Stotras." He has sung about a number of Hindu Gods but those on "Shakti" and "Kannan" require a special mention.

Towards the end of his life, he became a Shakta, a believer in the Shakti cult, He saw this Shakti in everything and everything in Shakti.

துன்னிய நீல நிறத்தன் பராசக்தி
வெண்ணிலாவே—இங்கு
தோன்று முலகவளே யென்று கூறுவர்
வெண்ணிலாவே.

He gives you an idea of what she looks like and what she is capable of :

அன்னை வடிவமடா !—இவள்
ஆதி பராசக்தி தேவியடா ! இவ
ளின் னருள் வேண்டுமடா ! பின்னர்
யாவுமுலகில் வசப்பட்டு போமடா.

* * *

நினையாத விளைவெல்லாம் விளைந்து கூடி
நினைத்த பயன் காண்பதவள் செய்கையன்றோ ?

That his devotion to this Sakti was an obsession is best illustrated not only by the number of verses on Her like, சக்தி வெண்பா, சக்திக்கூத்து, சக்தி திருப்புகழ், பராசக்தி, ஓம் சக்தி, போற்றியகவல் and scores of the kind, but also by the following lines :—

இதயமோ வெனிற் காலையு மாலையும்
எந்த நேரமும் வாணியைக் கூவுங்கால்
எதையும் வேண்டில தன்னை பராசக்தி
இன்பமொன்றினைப் பாடுதலன்றியே.

* * *

மூட்டு மன்புக் கனலொடு வாணியை
முன்னுகின்ற பொழுதி லெலாங்குரல்
காட்டி அன்னை பராசக்தி ஏழையேன்
கவிதையாவும் தனக்கெனக் கேட்கின்றான்.

The study of Mahabharata and the Bhagavata has created in him such a love for Kannan that he describes him in all aspects—as a father and a mother, as a guru and a disciple, as a king and a servant, as a friend and a child and as a lover and a beloved. The songs on this most popular God of the Hindus are so numerous that they form a book by themselves—'கண்ணன் பாட்டு'.

One feature about these is that they are not mere songs of praise but serve as very good examples of Bharathi's capacity to portray the different characters in their true colours. To quote one instance at random 'கண்ணன்—என் விளையாட்டு பிள்ளை' not only details the childish pranks of Shri Krishna, popularly known as "Krishnaleela", but also describes a typical child. Again "கண்ணன்—எனது சிஷ்யன்", besides depicting the features peculiar to this Sishya, represents a classical Sishya.

It seems quite necessary that a special reference must be made to the "Nayaka-nayaki-bhava" adopted by the poet with regard to Kannan. It is not uncommon among Indian poets and devotees to sing in praise of the Gods they adore most, in this form. But it is urged that it is rather dangerous and delicate to handle this form, as one is likely to lay more emphasis, unconsciously of course, on the "Sareerika" side than

on the "Paramarthika" side. Bharathi, Mr. V.V.S. Iyer, observes, is not altogether exempt from this charge. Whatever that might be, one cannot but admire the way in which Kannan is described as a Nayaka and a Nayaki.

The hope and despair, the dream and realisation, the pang of separation and the pleasure of company, which the devotee experiences in both these guises, can be likened only to those of Valmiki's hero and heroine, or to those of Kalidasa's exiled Yaksha and his paramour, containing, perhaps, less pathos and more romance than either of these. Particularly the song "Yogam" meant to describe, on the "Paramarthika" side, the merging of the "Jeevatma" into the "Paramatma", stands unique and defies all comparisons. The poet marshals here a series of inseparable pairs in nature and in life, while pointing out the relationship between the lover and his beloved,—the flower and its fragrance, the word and its significance, the Veena and the fingers that play on it, the honey and the bee, the diamond and its setting, the drink and the vessel that holds it, the cloud and the peacock, the shining moon and the rising tide and so on. The reader only feels that the list is cut too short. To say it in a word, these songs are indeed a valuable addition to the love-lore in Tamil.

(3) ***Philosophical Songs.***—As I will be obliged to make a fuller reference to these songs while dealing with the philosophy of the poet, I shall be brief here. Though comparatively few in number, each one of these is fully expressive of the poet's view of men and things. In his 'சங்கு' he would consider them madmen 'who think that they will reach heaven only after their death, but would treat them as sane and even spotless, who try to attain Mukti on this very earth, in this very hour, at this very moment, by revelling in a state of utter annihilation; he is an "Arya" who treats the Maya as false and who rejoices in the fact that he has bridled his senses; he is a "Sidha" who regards woman and lucre as no better than dust and who does whatever he does in the most selfless manner.'

In his "மாயையைப் பழித்தல்" the burden is "there is no darkness but ignorance." Time and out, he prays to the Almighty for dispelling this darkness from the human mind :—

புல்லியன் செய்த பிழை பொறுத் தேயருள்
வெண்ணிலாவே—இருள்
போகிடச் செய்து நினதெழில் காட்டுதி
வெண்ணிலாவே.

In his "ஜீவன்முக்தி" he assures you that if you have implicit faith in God, He will stand by

you under all circumstances and root out all your difficulties :—

தெய்வ வலியுண்டு தீமையைப் போக்கும்

* * *

விசனப் பொய்க் கடலுக்கு குமரன் கைக்கலையுண்டு

* * *

அலைபட்ட கடலுக்கு மேலே சக்தி
அருளென்னும் தோணியினாலே
தொலை யெட்டிக் கரையுற்று துயரற்று விடுபட்டுத்
துணிவுற்ற குலசக்தி சரணத்தில் முடிதொட்டு
ஜயமுண்டு பயமில்லை மனமே;

His "ஜயபேரிகை" is a song of victory, as the title itself suggests, "Proclaim unto the world that you have smitten to death the devil of 'Fear' that you have squeezed the life out of the snake, of 'Falsehood' and made a drink of it."

பயமெனும் பேய்தனை யடித்தோம்—பொய்மைப்
பாம்பைப் பிளந்து யிரைக்குடித்தோம்.

"How happy do we feel when we bathe in the sun and drink deep the nectar of light? We have made even Death, the stealthy destroyer of the living world, shudder at our very look."

இரவியி னொளியிடைக் குளித்தோம்—ஒளி
யின்னமுதினை யுண்டு களித்தோம்.
காவினில் வந்துயிர்க் குலத்தினை யழிக்கும்
காலன் நடுநடுங்க விழித்தோம்—
ஜயபேரிகை கொட்டடா.

"Is there a greater moment of triumph, of joy, than when you realise that Nature and human nature are one, that everything existent is part and parcel of the 'Brahman' and hence your own kith and kin ?"

காக்கை குருவி யெங்கள் ஜாதி—நீள்
கடலுமலையு மெங்கள் கூட்டம்
நோக்குந்திசை யெல்லாம் நாமின்றி வேறில்லை
நோக்க நோக்கக் களியாட்டம்.

In his "முரசு" he prescribes 'Love' as a panacea for all human ills:—

அன் பென்று கொட்டுமுரசே—அதில்
ஆக்கமுண்டாமென்று கொட்டு
துன்பங்கள் யாவுமே போகும்—வெறுஞ்
சூதுப் பிரிவுகள் போனால்.

After the fashion of Thayumana Swamigal, who describes the Infinitive as—

என் சித்தமிசை குடிகொண்ட அறிவான
தெய்வமே, தேஜோமயானந்தமே.

Mr. Bharathi has it in his song "அறிவே தெய்வம்."

'சுத்த அறிவே சிவமென்று கூறுஞ்
சுருதிகள் கேளீரோ? பல
பித்த மதங்களிலே தடுமாறிப்
பெருமை யழிவீரோ?'

He warns us against the bane of Ahankara in more than one song and asks us to take the earliest opportunity to stamp it out :—

தொல்லை தருமகப் பேயைத் தொலைக்கவேண்டும்

* * *

எளியனேன் யானெனலை யெப்போது போக்கிடுவாய்.

(4) ***Literary.***—It is not that only those songs that are dealt with under this heading that are important from the literary point of view and that those brought under the other headings have no literary interest. The divisions have rather been made in accordance with the subject matter of each song.

The themes of these songs are both borrowed and original, ancient and modern, varied and interesting. They are particularly lyrical in character. The following may be mentioned as the most important among them :—

நிலாவும், வான்மீனும் காற்றும்; வெண்ணிலா; தமிழ்; விடுதலை; மாஜினி; பெல்ஜியம் நாட்டிற்கு வாழ்த்து; புதிய ருஷியா; பூபேந்திர விஜயம்; ஸுதந்திரப் பெருமை; வெற்றி; தொழில்; தமிழ்த்தாய்; பக்தி; ஸூர்யதர்சனம்; ஞாயிறு.

He would describe the Goddess of Liberty as :—

போறத்தினை பேணு நல்வேலியே!
சோரவாழ்க்கைதுயர் மிடியாதிய
காரறுக்கக் கதித்திடு சோதியே!
வீரருக்சமுதே நினைவேண்டுவேன்.

In his "*நிலாவும், வான்மீனும் காற்றும்*" one can see to what heights his imagination rises. Even as

Shelley's " Skylark, " " And singing still dost soar, and soaring ever singest. "

உலாவு; மனச்சிறு புள்ளினை யெங்கணும்
ஓட்டி மன மகிழ்வோம்

* * *

தென்னையின் கீற்றுச் சலசலவென்றிடச்
செய்துவருங் காற்றே
உன்னைக் குதிரை கொண்டேறித் திரியுமோ
ருள்ளம் படைத்து விட்டோம். .

* * *

சீதக்கதிர் மதி மேற்சென்று பாய்ந்தங்கு
தேனுண்ணு;வாய் மனமே.

The following lines may give one an idea of his poetic conceits. He describes his 'வெண்ணிலா' as :—

சீதமணி நெடுவானக்குளத்திடை
வெண்ணிலாவே—நீ
தேக மிகுந்த வெண்டாமரை போன்றனள்
வெண்ணிலாவே.

In his 'ஸூர்ய ஸ்துதி' in the course of praising the Sun-God, he says,—

உடல் பரந்த கடலுந்தனுள்ளே
ஒவ்வோர் நுண்டுளியும் விழியாகச்
சுடருநின்றன் வடிவை யுட்கொண்டே
சுருதி பாடிப் புகழ்கின்றதிங்கே.

III

2. Epic.—'Panchali Sapatham' Bharathi's great epic, comprising two parts, comes to 2500 lines in

all, besides twenty-four pages of his own notes and explanations. The theme is of course borrowed from Veda Vyasa and according to the author himself, this work may be treated almost as a Tamil rendering of the original in Sanskrit. For that matter 'Kamban' and 'Villiputhurar' have borrowed the subject of their works from Valmiki and Vyasa. Still their works have become classical and have earned for their authors an undying fame. Again, we read of a number of sources for every play of Shakespeare's. Yet which playwright has risen to the heights of Shakespeare? As in the case of Shakespeare, it is not the plot that interests us most in "Panchali Sapatham." But it is the dramatic presentation of the story, the character delineation, the descriptions, the smiles, the strikingly simple language, the thrills, and ecstasies of love, the savage of joys of hatred and revenge, and a number of kindred charms that make the work really great. So the question is not "who owned the quarry or who furnished the stone?" but "who chiselled the statue?" And I for one would consider this work highly original in the sense that "the man who takes the thought of another, adds to it, gives its intensity and poetic form, throb and life, is in the highest sense original.".

The most admirable passages of the work are

those that describe (1) Duryodhana's jealousy and heart-burning over the fame and prosperity of the Pandavas, (2) Vidura as a messenger, (3) the play at dice, (4) Draupadi's pleading for justice in Duryodhana's Court, and (5) Draupadi's 'துகி-லுரிதல்.' Of these, Vidura's description of the country lying between Hastinapura and Indra-prasta, Arjuna's description of the setting sun, and the consternation that prevailed at Duryo-dhana's summoning Draupadi to his presence and Panchali's prayer to Lord Krishna must be re-garded as some of the best lines ever written in the Tamil language.

His object in writing such a work is to pre-sent to the Tamil world a book, which, while con-taining the essential features of an epic, should also be intelligible even to persons possessing a working knowledge in Tamil. In the preface to this work, he writes:—எளிய பதங்கள், எளிய நடை, எளிதில் அறிந்து கொள்ளக்கூடிய சந்தம், இவற்றினையுடைய காவியமொன்று தற்காலத்திலே செய்து தருவோன், நமது தாய்மொழிக்குப் புதிய உயிர் தருவோனாகிறான்." Judged from the above standard, Bharathi's Panchali Sapatham stands as a pioneer in this direction.

3. *Lyrics*.—Mr. Bharathi is essentially a lyri-cal poet and it is his lyrics that afford the amplest evidence of his greatness as a poet. Of the smaller pieces "நிலாவும், வான்மீனும் காற்றும்" and

"வெண்ணிலா" must be regarded as the best. But it is in his 'குயில்' that Bharathi rises to an unapproachable height. This must be considered as his master-piece. Written in the 'Ahaval' style, it consists of 750 lines. It is an imaginative work of the highest type. He says that he writes down in verse what he saw in a day-dream 'a dream that is not uncommon for poets, who forget themselves when they are possessed, as it were, by the Muse':—

> முன்னிக் கவிதை வெறிமூண்டே நனவழியப்
> பட்டப் பகலிலே பாவலர்க்குத் தோன்றுவதாம்
> நெட்டைக் கனவினிகழ்ச்சியிலே கண்டேன்யான்.

But I do not know if any other poet has described his 'dream' in such a realistic manner. What I personally feel, and what I feel sure none can deny, is that in this work, the grandest of ideas ever conceived, have been couched in the simplest of languages ever written.

To all outward appearance, it is one long-love story, clearly pointing out how the course of love is not at all smooth, how jealousy in love rouses one to commit the deadliest of crimes, and how two persons, who enjoy, in this life, the bliss of true love (as conceived and expressed by the poet), are sure to enjoy the self-same bliss in their lives to come. But there is a suggestion in the closing

lines of the piece, that a philosophical interpretation might be given to it.

> ஆன்ற தமிழ்ப் புலவீர், கற்பனையே யானாலும்
> வேதாந்தமாக விரித்துப் பொருளுரைக்க
> யாதானுஞ் சற்றேயிட மிருந்தாற் கூறீரோ!

These lines have led many to think that the work might be an allegory. But personally, I do not venture to guess at the intention of the poet. It is for the great Tamil Scholars, to whom the poet appeals, to get at his heart. For aught I know, there is a regular dearth of original lyrical compositions in the Tamil literature at present. The existing ones are, at best, translations and imitations, from Sanskrit and English. Coming, as it does, at such a time, Bharathi's 'குயில்' must be considered as a great boon to the Tamilians. Besides revealing the author's powers of story-telling, it is teeming with graphic descriptions, apt similies and grand poetic conceits. For instance, the glory of the rising sun has been the subject of many a poet of our land. But I am not sure if such sentiments have ever flowed from the pen of (the) other poets:

> தங்க முருக்கித் தழல் குறைத்துத் தேனாக்கி
> எங்கும் பரப்பியதோ ரிங்கிதமோ? வான்வெளியைச்
> சோதி கவர்ந்து சுடர்மபமாம் விந்தையினை
> ஓதிப் புகழ்வார் உவமை யொன்று காண்பாரோ?

கண்ணையினி தென்றுரைப்பர் கண்ணுக்குக் கண்ணாகி
விண்ணை யளக்குமொளி மேம்படுமோ ரின்பமன்றோ ?
மூலத் தனிப்பொருளை மோனத்தே சிந்தைசெய்யும்
மேலவரு மஃதோர் விரியுமொளி யென்பாரேல்,
நல்லொளிக்கு வேறு பொருள் ஞாலமிசை யொப்புளதோ ?
புல்லை நகையுறுத்திப் பூவை வியப்பாக்கி,
மண்ணைத் தெளிவாக்கி நீரில் மலர்ச்சி தந்து
விண்ணை வெளியாக்கி விந்தைசெயுஞ் சோதியினைக்
காலைப் பொழுதிலே கண்விழித்து நான் தொழுதேன்.
நாலு புறத்துமுயிர் நாதங்க ளோங்கிடவும்,
இன்பக் கனியி லியங்கும் புவிகண்டேன்.

Has ever woman received greater tributes from a poet than the following :—

ஆசைக் கடலின் அமுதடா ! அற்புதத்தின்
தேசமடா ! பெண்மைதான் தெய்விகமாங் காட்சியடா !
சாமி ! இவளழகை

* * *

எற்றே தமிழி லிசைத்திடுவேன் ? கண்ணிரண்டும்
ஆளை விழுங்கும் அதிசயத்தைக் கூறுவனோ ?
மீள விழியில் மிதந்த கவிதை யெலாம்
சொல்லி லகப்படுமோ ? தூயசுடர் முத்தையொப்பாம்
பல்லிற் கனியிதழிள் பாய்ந்த நிலவினை யான்
என்று மறத்தல் இயலுமோ ?

* * *

ஓர் வார்த்தை
கற்றவர்க்குச் சொல்வேன் கவிதைக் கனிபிழிந்த
சாற்றினிலே பண், கூத்தெனுமிவற்றின் சாரமெலாம்
ஏற்றி யதனோடே யின்னமுதைத் தான்கலந்து

காதல் வெயிலிலே காயவைத்த கட்டியினால்
மாதவனின் மேனி வகுத்தான் பிரமனென்பேன்.

Besides the lines quoted above, the passages describing the mango grove in which the story opens, the places where music can be found, the description of the monkey and the bull, the feeling of Jealousy roused in the hero's mind, the tribute to music, all are highly commendable and worth treasuring up by every lover of Tamil.

4. ***Critical.***–(1) That Bharathi is also a great critic is revealed from every one of his works. He loses no opportunity to detect the human foibles and expose and correct them either by implication, suggestion or even by caricature. But his powers as a literary critic are best illustrated by his 'Introduction to the Gita.' In this work he attempts to show what really is the nature of the Gita and what position it occupies among the great philosophical works of the Hindus. He would condemn those who see only one aspect of it or who treat this only as a Karma Shastra or only as a Yoga Shastra. To him it is "a Karma Shastra, a Bhakti Shastra, a Yoga Shastra, a Gnana Shastra, a Moksha Shastra and an Amaratva Shastra (that which helps you to become an immortal)." To support such a view, he quotes extensively from the text of the Gita. Incidentally he would give you his reasons for his strong advocacy of " இல்லறம் "

when it is a question of choice between "இல்லறம்" and "துறவறம்"; he would give equal importance to the Rig Veda Samhitas with the Upanishads and he would also touch upon the good and bad effects of Buddhism on Hinduism as he sees them. One note-worthy feature of this work is that unlike those who would build their criticisms on the commentaries of others, Bharathi is scrupulously original.

(2) ***Patanjali's Yoga Sutra.***—Of the four parts of this Yoga Sutra, Bharathi deals only with the "Samadhi Pada." Besides translating the Sutras of this Pada, he adds his commentary to each one of them. Though his commentary is based mainly upon Vyasa and Bhoja, the well-known commentators of the work, a distinct vein of the original criticism may be seen running throughout. His comments on certain Sutras are indeed significant. For instance, while writing about the twenty-fourth Sutra, he would not consider "Eshwara" as a "Purasha" independent of other things, as Patanjali would have it. His own view of this "Purasha" is that of the "Adwaitin"—(Sarvamidam Brahma) everything existent is part and parcel of the Brahman. Patanjali's position, he says, not only gives a handle to the athiests but is also contradicted by the "Sankhyas" and the "Vedanta Shastra."

Again his copious notes on the 38th Sutra, explaining the sub and super-conscious states with illustrations from music and light are really admirable.

Lastly, unlike the other commentators, he would only give the plain meaning of the Sutras 35, 36 & 37. He also remarks, by the way, that it is a time-honoured tendency of Pandits and ancient commentators to disregard the plain and direct meaning and attribute far-fetched and even ingenious interpretations, thus committing, in many cases, the sin of over-doing.

(3) *The Poesy of the Veda Rishis*, "வேத ரிஷிகளின் கவிதை".—In this work the author gives us a few specimens of the Rig Veda Samhitas, especially those on Indra, Agni, Marut, Varuna and Mitra. He first translates these verses and then gives the philosophical interpretation of the same. It is here that he strikes a novel path. It is a matter of common knowledge that the prevailing notion about the Rig Veda Samhitas is that they are important so far as the performance of the 'Karthrus' are concerned. These are not considered important as a contribution to Hindu thought or philosophy. They have occupied, up till now, only a much lower position than the Upanishads or the Gita. To get them by rote was enough to make one the holiest of the holies. But Bharathi

would view them differently. To him these are as much important as those verses of the Vedas which deal with the "Gnana Marga." The views he has expressed in connection with this work, are not as radical as those revealed in the "Satyartha Prakash" of Dayananda Saraswati, but are such as even the orthodox school would unhesitatingly admit of. A similar interpretation of the Samhitas has, I learn, appeared in the 'Arya' of Babu Arabinda Ghose.

His preface to this work helps you to understand what the different terms in the Samhitas stand for and the concluding portion, besides serving as an eye-opener to the students of the Veda, also tries to correct the view, held especially by western scholars, that the Aryans of the Rig Veda days had very primitive notions of religion.

Here is a passage translated from this preface:—"Indra is the power known as Vignana and Agnana is his enemy. This Agnana is called Vritra (Vritra literally means one who covers or hides). Vritra is darkness. He is the Ahankara that separates us from the pleasures divine, or in other words, he is the consciousness of separation in man. His mother is 'Danu' and Danu means separation.

"There are three parts ('steps' literally) in us the Earth, the Air and the Sky (*i.e.*, the body, the life, and the intellect). Beyond the sky there is the 'Satyaloka.' From this 'Satyaloka' we should try to enflood our intellect with the rays of the light of the Supreme Knowledge and with the rivers, as it were, of the divine pleasures, and this was what the Vedarishis were striving after."

In the concluding part of this work, Mr. Bharathi gives us an idea of Nature-Worship in the days of the Vedarishis. But before we go through it, it will be highly profitable for us to go through what Mr. A. C. Clayton says regarding the same subject in his 'The Rig Veda and the Vedic Religion'—"Speaking generally, the hymns appear to be the utterances of simple men, who, under the influence of the most impressive phenomena of nature, saw everywhere the presence and agency of divine powers. They imagined that each of the great provinces of the universe was ruled and pervaded by its own separate deity, and they had not risen to a clear idea of one Supreme Creator and Governor of all things."

But this is contradicted by B. when he says "Nature (that is, the world that we see) is Vishnu's body (Shareera). The soul that fills this body is Vishnu Himself. This Vishnu may be wor-

shipped in an idol, in a mountain, a pillar or a piece of straw if you please. Idolatry is only one kind of worship. The Vedarishis, for instance, saw in person this Vishnu, (*i.e.*; this Indra, this Surya, this Rudra) and worshipped Him. They knew that this world was Vishnu's own body and hence they worshipped it.

"There arose the tempest. The Vedarishis stood before it undaunted. A thousand lightnings flashed even as the bright blades of swords. The earth trembled. From the sound (that is, of the thunder claps) they heard it appeared as though the worlds had crashed. Still they stood fearless. On the other hand, they sang the Mantras. For they knew the world was but the body of Rudra. And who is Rudra but Vayu himself and what is the tempest but the movements of Vayu's limbs? Indra causes the lightning and the thunder. The clouds break into showers and the earth is benefitted thereby. Where is the room for fear in this? Small wonder the rishi praises the tempest. Again the night runs out and the sun rises. Light spreads. The rishi sees this and chants the Mantras with hands clasped and raised. Birds sing; flowers blossom; the water and the air smile. These are all scenes which Nature presents us and when the rishi praises them he only

worships the 'Prathyaksha Narayana' (that is, Narayana manifest in these scenes)."

IV

Prose Works.—To my knowledge there are not many prose works in Tamil which may be styled as classics. Those which are now extant may roughly be brought under two headings:—(i) the stories and translations from the Puranas and other classics, intended mainly for school use, which, of course, have got their own place and (ii) the so-called novels, most of which are translations from English detective works and about whose moral influence on the Tamil reading public the least said the better.

But Bharathi's works have opened a new era in the history of the prose literature. They supply, in fact, a long-felt need. By the simple, lucid, yet forceful style, by the sparkling wit and humour, by the novel ideas, and yet more novel of expressing them, by the fund of information, by his broad outlook of men and things, the richness of imagery, his originality, his sympathy and a thousand more charms, he has given a new life to Tamil and hence his claim to the foremost place.

It may be a revelation to many to learn that Bharathi has written so many prose works. They may be classified as follows:—(1) ஞானரதம்,

(2) சந்திரிகையின் கதை, (3) நவதந்திரக் கதைகள், (4) தராசு, (5) வியாஸங்கள், (6). கதைக்கொத்து.

(1) ஞானரதம்.—This is one of the earliest but the most splendid of his works. This affords another instance of the poet's depth of imagination. The theme is philosophical, but the treatment is 'novel'-like. It is a proof of the fact that 'with the help of one's 'gnana,' one can attain to whatever heights, one chooses to attain and witness whatever scenes, one desires to witness'—"ஸகல மனிதர்களிடத்திலும் ஈசன் ஞானமென்பதோர் தெய்விக ரதத்தைக் கொடுத்திருக்கின்றார். அது விரும்பிய திசைகளுக்கெல்லாம் போய், விரும்பிய காக்ஷிகளையெல்லாம் பார்த்து வரக்கூடிய வல்லமை யுடையது." Under the cover of a pleasure-trip, the author writes a regular philosophical treatise. The work assuredly deserves to be classified among the great works of philosophy. The succinct, yet clear and highly delightful account of the lokas described, only reveals the intelligent and rational understanding of Hindu philosophy. It is, in fact, philosophy made easy.

(2) "சந்திரிகையின் கவிதை".— This novel is a plea for social reform. Though incomplete, the author has given sufficient expression to his views on social questions, which are generally extreme, I should say, radical. His strong advocacy of 'widow remarriage' is clear from the following

lines :—" விதவா விவாஹம் செய்யத்தக்கது. ஆண்களும் பெண்களும் ஒருங்கே யமனுக்குக் கீழ்பட்டிருக்கிறார்கள். ஆதலால் ஆண்களுக்குப் பெண்கள் அஞ்சி ஜீவனுள்ளவரை வருந்தி வருந்தி மடியவேண்டிய அவசியமில்லை ஆதலால் நீ ஆண்மக்கள் எழுதி வைத்திருக்கும் நீசத்தனமான சுய நல சாஸ்திரத்தைக் கிழித்து கரியடுப்பிலே போட்டுவிட்டு, தைர்யத்துடன் சென்னைப்பட்டணத்துக்குப் போய், அங்கு கைம் பெண் விவாஹத்துக்கு உதவி செய்யும் ஸபையாரைக் கண்டுபிடித்து அவர்கள் மூலமாக நல்ல மாப்பிள்ளையைத் தேடி வாழ்க்கைப்படு."

The marriage of Gopala Iyengar with the servant-girl is a love affair and goes to prove that true love breaks down all social bars. And this true love he describes as :—" காதலென்பது தேவ லோகத்து வஸ்து. இவ்வுலகத்து வாழ்க்கை மாறியபோதிலும் அது மாறாது. ஸாவித்திரியும் ஸத்தியவானும்; லைலாவும் மஜ்நூனும்; ரோமியோவும் ஜூலியெத்தும்; கொண்டிருந்தார்களே, அந்த வஸ்துவுக்குக் காதலென்று பெயர். அது அழியாத நித்ய வஸ்து. ஹிமயமலை கடலில் மூழ்கிய போதிலும் காதல் பொய்த்துப் போகாது. அத்தகைய காதல் நான் அந்தப் பணிப் பெண்மீது கொண்டிருந்தேன்."

The marriage of Visvanatha Sarma, the erstwhile Bala Sanyasin, with Vishalakshi, while it may seem improbable, is one of the best instances of Bharathi's advocacy of "Grahasthasrama." "இவருக்கு ஜீவன்முக்தி பதம் ஏற்படுவதற்கு 'ஸ்த்ரீயில்லாத குறைதான் ஒரு பெருந் தடையாக நின்றது. ஏனெனில், பொருளில்லாவிடினும் கல்வி யில்லாவிடினும்

ஒருவன் ஜீவன்முக்தி பத மெய்தலாம். ஆனல் காதல் விஷயத்தில் வெற்றி பெருதவன் முக்தி யடைந்து இவ்வுலகில் வாழ்வது மிகவும் சிரமமென்று தோன்றுகிறது. பூர்வீக வேதரிஷிகளெல்லாரும் பத்தினிகளுடன் வாழ்ந்ததாகவேமுன் னூல்கள் சொல்கின்றன. பூர்வ விஷயங்கள் எங்ஙனமாயினும், "இல்லறமல்லது நல்லறமன்று" என்னும் ஔவை (?) வாக்கியத்தையே நான் ப்ரமாணமாகக் கொண்டிருக்கின்றேன். காதல் தவருன வழிகளில் செல்லும் போதும் உண்மையினின்றும் நழுவும்போதும் மாத்திரமே, அது இவ்வுலகத்தில் பெருந்துன்பங்களுக்கு ஹேதுவாகிறது. உண்மையான காதல் ஜீவன்முக்திக்குப் பெரிய ஸாதனமாகும்."

Among the other salient features of the book, the most notable is the introduction of Characters from life such as the late Messrs. G. Subbramanya Iyer and Veeresalingam Pantulu, whom he has immortalised in this work and with whom he had much in common in social matters.

(3) "நவதந்திரக் கதைகள்".—This work is modelled after the Panchatantra of Vishnu Sharma. The stories, besides containing the morals they are intended to convey, are written in a very simple style and abound in ripping fun.

(4) "தராசு".— This is a very interesting work and the first of its kind in the Tamil Literature. This may be likened to the 'Punch' or the 'Doodle.' It was originally published in the 'Swadesamitran,' in parts, before and during the

Great War. His 'தராசு' is a balance of wisdom and the things that are weighed in this balance are rules governing our life, our doctrines, thoughts and views:—" அறிவுத் தராசு போட்டு உலக வாழ்க்கையின் விதிகளையும் க்ரமங்களையும் நிறுப்பதே உனது தொழில்......" உமது வியாபாரத்திலே கொள்கைகளும், சிந்தனைகளும், மனோ தர்மங்களுந்தானே சரக்கு."

In this work are revealed the author's powers as a judge, his fund of information, his common sense. He assumes the role of an unsparing critic, but his criticisms are more of the nature of good humoured raillery and are highly constructive in character. But in attacking cant, humbug, and affectation he is rather vehement. He first points out the pros and cons of the things discussed and finally pronounces his judgment:—" தராசு என்பது தர்க்க சித்தாந்தம். ஒரு கக்ஷி சொல்லி அதற்கு ப்ரதி கக்ஷி சொல்லி அங்கு தீர்ப்புக் காணுவதே தராசின் நோக்கம்." There is a good variety of subjects dealt with social, literary, philosophical and sparingly political as well. The answers of the 'Balance' to the questions of a Vakil interrogator from Madras, the snubbing which the newspaper contributor receives at the hands of the 'Balance' for the neglect of his mother-tongue and the story of the Judge 'Dharmasankatam' Vaithyanathier are the most interesting pieces.

(5) "கதைக்கொத்து".—This is a collection of

short stories written by Mr. Bharathi under the pseudonym of Kalidasa or Shaktidasa. They are at present in the form of newspaper cuttings, to be published shortly. I need not dilate upon their literary merit. It is a matter of common knowledge that the Tamil literature is lacking in original compositions of this type and I have no doubt that they would be eagerly welcomed by the public. Written in his characteristic, inimitable style, these stories claim for him a place among the great story-tellers of the world.

(6) "வியாஸங்கள்".—This is another unpublished work of Bharathi's. This is a collection of the poets' contribution to the various newspapers in the course of a long period, ever since he made his first appearance in public life till his death. From the cuttings preserved, I am led to think that they will form a fairly bulky volume, consisting of a variety of highly interesting topics.

Translations .—Translation from one language into another requires that the translator should be highly proficient in both the languages. Bharathi's translations show that he is eminently qualified for the task. His translations of Tagore's short stories, for instance, make one doubt which is the original and which the translation.

Prominent among the other translations into Tamil may be mentioned 'The Bhagavad Gita,'

'Patanjali's Yoga Sutra' and 'The Poesy of the Vedarishis.' Of the minor works, the translation of some of Tilak's speeches and an address of J. C. Bose must be considered important.

But the most interesting of all is the translation of his own songs in English verse, which, unfortunately, are very few in number. He felt sure that, if translated into English, his works would be given the widest publicity possible, even as Tagore's. But he was not destined to live long enough to achieve his object. However, the few translations he has made, seem to have the desired effect to some extent. For it is only after going through such pieces that Dr. J. H. Cousins referred to Bharathi while writing about the Belgian poet Verhaeren.—" The seeing eye apprehends Beauty not only in the thing seen, but through it; and the more faithfully the thing is seen as channel and symbol, the more certain will both it and the seer be dignified, not degraded. Verhaeren came within sight of imaginative freedom; but it is in the poetry of Tagore and Naidu, Ghose and Bharathi and their spiritual comrades of the Irish school that the purest and truest expression of realised Beauty can be found."

The temptation to quote extensively from the translations is almost irresistable. But as space forbids, I shall confine myself to one or two specimens.

The following stanza on Lakshmi :—

மாதவன் சக்தியினைச்—செய்ய
மலர் வளர் மணியினை வாழ்த்திடுவோம்
போதுமிவ் வறுமை யெல்லாம்—எந்தப்
போதிலுஞ் சிறுமையின் புகைதனிலே
வேதனைப் படு மனமும்—உயர்
வேதமும் வெறுப்புறச் சோர்மதியும்
வாதனை பொறுக்கவில்லை— அன்னை
மாமகளடியினை சரண் புகுவோம்.

is translated by him as,

"Come let us affirm the Energy of Vishnu, the Jewel of the
Crimson Flower, and end this want,
Where the mind ever struggles in the fumes of paltriness,
And Reason so faints that that the noblest truths do but vex her.
We can endure this no more.
So let us take refuge in the feet of the mother, Lakshmi."

He has also rendered into English some stanzas from the 'நாலாயிரப் பிரபந்தம்' and other works of the Tamil saints. For instance the stanza

மணந்த பேராயா! மாயத்தால் முழுதும் வல்வினையேனை யீர்கின்ற
குணங்களை யுடையாய்! அசுரர்வன்கையர் கூற்றமே! கொடிய புள்ளுயர்த்தாய்!

பணங்களா யிரமுடைய பைந்நாகப் பள்ளியாய்? பாற்
கடற் சேர்ப்பா!
வணங்குமாறு அறியேன் மனமும் வாசகமுஞ் செய்கையும்
நானும் நீதானே.

has been translated as,

, O thou great cowherd that hath wedded my
soul,
Thou that tearest all my violences by thine
illusion.
Thou that art Death unto the Demons and the
Cruel Ones,
For thy banner, thou hast the mighty Bird,
For thy mattress, the Green-Snake, thousand-
hooded,
A Lord of the Ocean of Milk,
I know not how to adore thee,
For thou art my Mind and my Speech and
my Act,
Thou art myself.

(7) ***Impressions and Jottings.***—Among the Tamil works '*பாரதி அறுபத்தாறு*' and '*முரசு*' may be brought under this heading. The first, consisting of Sixty stanzas, as the title suggests, is an interesting record of Bharathi's views on such topics as "*மரணத்தை வெல்லும் வழி*," *சினத்தின் கேடு*," "*தேம்பாமை*," "*பொறுமையின் பெருமை*," "*கடவுள் எங்கே இருக்கிறார்*," "*குருக்கள் ஸ்துதி*," "*பெண் விடுதலை*," "*தாய் மாண்பு*," "*காதலின் புகழ்*,"

" விடுதலைக் காதல் " and crowding all " ஸர்வமத ஸமரஸம்."

His ' முரசு ' is an appeal for Love, Unity and Equality—

நிகரென்று கொட்டு முரசே—இந்த
நீணிலம் வாழ்பவரெல்லாம்
தகரென்று கொட்டு முரசே—பொய்மைச்
சாதி வகுப்பினை யெல்லாம்.
பாருக்குள்ளே சமதன்மை—தொடர்
பற்றுஞ் சகோதரத் தன்மை
யாருக்குந் தீமை செய்யாது—புவி
யெங்கும் விடுதலை செய்யும்.

His 'Stray Thoughts' and 'My Journal of Thoughts and Deeds' are written partly in English and partly in Tamil and serve as variety entertainments. Among other qualities, they reveal the writer's frankness, culture and the high development of mind.

His 'Journal' begins with
'I can think like God,
I ought to act like one.

His philosophical part of this work is "The Mantras on the Plane of Self." I give below a single mantra.

'This mind of mine is my Temple.
I shall keep it clean, pure, wholesome, strong and beautiful—

It is my golden shrine,
And my Heart is the Holy of the Holies.
Being filled with me—the Atman—this body and this mind shall convey all my glorious powers to the rest of the world for the amelioration, upheaval and protection of the latter.
My organs shall be vehicles of the Divine Force, which flowing, shall reach out the corners of the world and help, invigorate, purify and elevate all that may be found on its way.
I am God – the 'Omnipotent.'

It also contains 'Mantras on the Plane of Reason.' The following quotations are only samples :—

'Three-fourths of the spiritualities trumpeted among men have been proved to be ways of earning money, practised by witty scoundrels or self-deluded charlatans.'

* * *

'There is more spirituality outside your temples than in them.'

'Reasoning life is not necessarily opposed to a life of peace.'

* * *

'Reasoning is not the endless quibbling and hair splitting of the professional logicians and critics. These are abusers of Reason.'

(8) ***Pithy sayings and Maxims.***—Bharathi's 'பாப்பாப் பாட்டு' is an excellent collection of maxims for children. Incidentally the poet has given expression to his views on many things. For example, his division of mankind into high and low is as follows :—

'ஜாதிகளில்லையடி பாப்பா—குலத்
தாழ்ச்சி உயர்வு சொல்லல் பாவம்
நீதி, உயர்ந்தமதி, கல்வி, அன்பு
நிறைய உடையவர்கள் மேலோர்'

But the quintessence of his advice is condensed in the last stanza, in which he points out what, above all things, one should possess for one's proper conduct of life.

'உயிர்களிடத்தில் அன்பு வேண்டும்—தெய்வம்
உண்மை யென்று தானறிதல் வேண்டும்
வயிரமுடைய நெஞ்சு வேண்டும்—இது
வாழுமுறைமையடி பாப்பா.'

His 'புதிய ஆத்திசூடி' is after the old 'ஆத்திசூடி of ஔவை' and the maxims number 110. Besides being equally instructive, it is remarkable for the poet's modern ideas. Examine the following, for instance, கைத்தொழில் போற்று; சரித்திரத் தேர்ச்சி கொள்; ஒற்றுமை வலிமையாம்; தேசத்தைக் காத்தல் செய்; தையலை உயர்வு செய்; நீதிநூல் பயில்; மௌட்டியந்தனைக் கொல்; யவனர்போன் முயற்சி கொள்; யௌவனங் காத்தல் செய்; லௌகிக மாற்று.

Consider the wisdom of the following sayings;

கற்றதொழுகு ; துன்ப மறந்திடு ; நன்று கருது ; நினைப்பது முடியும் ; நெற்றி சுருக்கிடேல் ; மெல்லத் தெரிந்து சொல் ; யாரையுமதித்து வாழ் ; லீலை யிவ்வுலகு ; வருவதை மகிழ்ந் துண் ; விதையினைத் தெரிந்தெடு.

V

(9) *Contribution to the cause of Tamil.*—Mr. Bharathi knew that Tamil, over which he had such a mastery and to which he has contributed so much, was indeed in a deplorable, uncared for condition. So he began to compose a number of songs in praise of Tamil and appealed to the Tamilians to work for its uplift. 'செந்தமிழ் நாடு,' 'தமிழ்த் தாய்,' 'தமிழ் மொழி வாழ்த்து' are the best among them.

His infinite love for this language may be gathered from the following :—

'சொல்லில் உயர்வு தமிழ்ச் சொல்லே—அதைத்
தொழுது படித்திடடி பாப்பா'.

* * *

'யாமறிந்த மொழிகளிலே தமிழ் மொழிபோல்
இனி தாவ தெங்குங் காணோம்.'

* * *

'யாமறிந்த புலவரிலே கம்பனைப்போல், வள்ளுவர்
போல், இளங் கோவைப் போல்
பூமிதனில் யாங்கணுமே பிறந்ததிலை, உண்மை,
வெறும் புகழ்ச்சி யிலை.'

* * *

'செந்தமிழ் நாடெனும் போதினிலே யின்பத்
தேன் வந்து பாயுது காதினிலே.'

* * *

'தெள்ளுற்ற தமிழமுதின் சுவை கண்டார் இங்கமரர்
சிறப்புக் கண்டார்.'

(*10*) ***Contribution to the cause of Woman.***—Perhaps a greater champion of the woman's cause cannot be found than Bharathi; perhaps a stronger plea has not been put forward for the liberation of women than his writings. He found that woman was not only denied her legitimate rights but also enslaved, tyrannised over. Hence besides the number of articles to the press on the subject, he has written the following beautiful pieces—'பெண்கள் விடுதலைக் கும்மி,' 'புதுமைப் பெண்,' 'தாய்மாண்பு' and 'காதலின் புகழ்.' Some extracts from them are given below: —

'He is a fool who tries to enslave human lives'—

அறிவு கொண்ட மனித வுயிர்களை
அடிமையாக்க முயல்பவர் பித்தராம்

* * *

பெண்ணுக்கு ஞானத்தை வைத்தான்—புவி
பேணி வளர்த்திடு மீசன்.
மண்ணுக்குள்ளே சில மூடர்—நல்ல
மாதரறிவைக் கெடுத்தார்.

'Let us, by every means, try to end this folly of degrading womankind; let us raise them from

4

the state of servility and grant them equality in every pursuit of man's.'

மாதர் தம்மை யிழிவு செய்யும் மடமையைக்
கொளுத்துவோம்
வைய வாழ்வு தன்னிலெந்த வகையிலும் நமக்குளே
தாத ரென்ற நிலைமை மாறி யாண்களோடு பெண்
களும்
சரி, நிகர், சமானமாக வாழ்வ மிந்த நாட்டிலே.

'Come let us rejoice over the fact that those, who considered it harmful for woman even to touch books, are dead and that those wonderful specimens of humanity who took it into their head to have their women shut up in their houses, have hung down their heads (for very shame)'.

'ஏட்டையும் பெண்கள் தொடுவது தீமையென்
றெண்ணி யிருந்தவர் மாய்ந்துவிட்டார்
வீட்டுக்குள்ளே பெண்ணைப் பூட்டிவைப்போமென்ற
விந்தை மனிதர் தலை கவிழ்ந்தார்.'

'Let us make known that we have come into this world to receive titles and honours and frame laws (as much as men) and that we are not a whit behind them in acquiring every knowledge within human reach.'

'பட்டங்களாள்வதும் சட்டங்கள் செய்வதும்
பாரினிற் பெண்கள் நடத்தவந்தோம்
எட்டு மறிவினி லாணுக்கிங்கே பெண்
இளைப்பில்லை காணென்று கும்மியடி.'

'Can you think of a greater goddess than your mother? Are not your mother, your sisters and your daughters all women (in the sense you a call your wife a woman)? Why, then, in your madness to persecute your wife, do you enslave the whole class of mothers?'

தாய்க்கு மேலிங்கே யோர் தெய்வமுண்டோ?
தாய் பெண்ணே யல்லளோ? தமக்கை, தங்கை,
வாய்க்கும் பெண்மகவெல்லாம் பெண்ணே யன்றோ?
மனைவி யொருத்தியை யடிமைப்படுத்தவேண்டித்
தாய்க்குலத்தை முழுதடிமைப்படுத்தலாமோ?

After the fashion of the American writer who asks, "What kind of children do you expect to have with a beggar and a coward for their mother?" Bharathi writes,

தாயைப் போல பிள்ளை யென்று முன்னோர்
வாக்குளதன்றோ! பெண்மை யடிமை யுற்றால்
மக்களெலா மடிமையுறல் வியப்பொன்றாமோ?

Bharathi would not only assign woman a very high place but also deem her as 'the life-giver, the life-preserver, the life of life, nay, greater than life itself.'

உயிரைக் காக்கும்; உயிரினைச் சேர்த்திடும்
உயிரினுக்குயிரா யின்பமாகிடும்
உயிரினு மிந்தப் பெண்மை பெரிதடா
ஊது கொம்புகள்! ஆடு களிகொண்டே.

To him she is Shakti incarnate.

காதல் செய்யும் மனைவியே சக்தி கண்டீர
கடவு ணிலை யவளாலே யெய்த வேண்டும்.

He tells you what all one can achieve if one remains constant to such a being :—

காதலினால் மானுடர்க்குக் கலவி யுண்டாம் ;
கலவியிலே மானுடர்க்குக் கவலை தீரும் ;
காதலினால் மானுடர்க்குக் கவிதை யுண்டாம் ;
கானமுண்டாஞ் சிற்பமுதற் கலைக ளுண்டாம் ;
ஆதலினாற் காதல் செய்வீரு லகத்தீரே ;
அஃதன்றோ இவ்வுலகத் தலைமை யின்பம்
காதலினாற் சாகாம லிருத்தல் கூடும் ;
கவலை போம், அதனாலே மரணம் பொய்யாம்.

(*11*) ***English Compositions.***—Comparatively these are very small in number. But they are equally delightful and go to prove that language is only a means to an end, a vehicle of thought. Besides his articles to the press, 'The Political Evolution in the Madras Presidency' (an unfinished work), 'Fatalism' an essay, 'To The Being of the Universe,' a dedication, among the prose pieces and 'Truth,' 'In Thy Arms Again,' 'Courage Terrible' and 'Peace' among the verses are the only ones that are available.

Incidentally I may mention here that Bharathi knew, besides English and Tamil, Sanskrit, Hindi, Urdu, Bengali, French, Telugu and Canarese, in some of which, particularly in Sanskrit, he has composed verses.

(12) ***Some features of his Style.***—Of course references have been made then and there to Bharathi's style, while dealing with individual works. But I feel it quite necessary to make special mention of its salient features common to all his works, which contribute at once to their greatness and their charm.

(I) *Simplicity.*—It reqires no great proficiency in Tamil to understand Bharathi's works. Simplicity is their mark, their virtue and their strength. It is this feature, most of all, that claims for him the foremost place among the Tamil writers. It is needless to quote instances to support this statement. The lines already quoted in other contexts bear ample testimony to this. Not only does he write a simple style but he also prescribes it for others.

"உலகத்தாருக்குப் பொருள் விளங்காத படி, இலக்கியஞ் செய்வோன் அந்தச் சக்தியைக் கரித் துணியாலே மூடுகிறான். 'வெள்ளைக்கலை' யுடுத்துவதில்லை. இலக்கியத்துக்குத் தெளிவும் உண்மையுமே உயிரெனலாம். இவ்வுயிருடைய வாக்கே அருள்வாக்கென்று சொல்லப்படும்."

(II) *New Metres.*—Some may find fault with Bharathi, if at all, for his departure from the conventional form in some of his works. He has invented new metres, especially for his songs, which, I think, is pardonable. On the other hand, they must be regarded only as welcome

additions to the Tamil prosody. He has intended that his songs should appeal particularly to the masses and hence the numerous 'சிந்து,' 'பள்ளு,' and 'கும்மி' are to be found among them.

(III) *Novel Ideas.*—Mr. Bharathi seems to have used to the full the advantages of modern education. For his works abound in modern ideas and sentiments. There is a reference to the Solar System in the following lines :—

உள்ளந் தான் கவ்வ வொரு சிறிதுங் கூடாத
கொள்ளைப் பெரிய வுருக் கொண்ட பல கோடி
வட்ட வுருளைகள் போல் வானத்தி லண்டங்கள்
எட்ட நிரப்பியவை யெப்போதும் ஓட்டுகின்றாய்,
எல்லா மசைவில் இருப்பதற்கே சக்தி களைப்
பொல்லாப் பிரமா புகுத்துவிட்டாய்.

The outburst of Duryodhana's anger and jealousy is compared to a volcanic eruption.

குன்ற மொன்று குழைவுற்றிளகிக்
குழம்பு பட்டழி வெய்திடும் வண்ணம்
கன்று பூதலத்துள்ளுறை வெம்மை
காய்ந்தெழுந்து வெளிப்படல்போல.

Now-a-days we talk of light travelling so many thousands of miles per second and this has been referred to in his 'ஸூர்யதர்சனம்.'

காத மாயிர மோர் கணத்துள்ளே
கடுகி யோடும் கதிரினம் பாடி
ஆதவா நினை வாழ்த்திட வந்தேன்
அணி கொள்வாண் முகம் காட்டுதிசற்றே.

His 'காற்றை முன்னே யூதினுய்' is only an adaptation of the Biblical "and breathed into his nostrils the breath of life." The watchwords of the French Revolution, 'Liberty Equality, and Fraternity, have been adopted also by the republicans of the 'பேய்க்காடு'. 'உடனே பேய்க்காட்டில் ராஜ்ய புரட்சி யுண்டாய்க் குடியரசு நாட்டிக் கரடிச் சாத்தானைத் தலைவனாக நியமித்தார்கள். ஸகோதரத்வம், ஸமத்வம், ஸ்வதந்தரம் என்ற மூன்றையும். மந்திரமாகக் கரடிச்சாத்தான் ஊர் தோறும் பறையறைவித்தான்.

Besides the instances quoted above, there are also direct references to English and other modern writers.

> கோணகிச் சாத்திரத்தை யாளுமாண்பால்
> ஜகதீச சந்திரவஸூ—கூறுகின்றான்:
> (ஞானுனுபவத்திலிது முடிவாங்கண்டீர்)
> "நாடியிலே யதிர்ச்சியினுல் மரண" மென்றான்.

Again "உண்மையான காதலின் பாதை மிகவும் கரடு முரடானது" என்று ஷேக்ஸ்பியர் என்ற ஆங்கிலக் கவியரசர் சொல்லுகிறுர் (The course of true love never did run smooth).

(IV) *Universal Truths.*—With Browning Bharathi seems to have believed that 'poetry is the destined vehicle of eternal truths.' These truths he introduces in the form of '*Arthantharanyasas*' as it is known in Sanskrit, that is introducing general statements to illustrate particular

cases. For instance, while justifying the rather immodest confession of 'Kuyili's love, he writes—

சேற்றிலே தாமரையும் சீழுடைய மீன் வயிற்றிற்
போற்று மொளி முத்தும் புறப்படுதல் கேட்டிலிரோ?
நீசப்பிறப்பொருவர் நெஞ்சிலே தோன்றிவரும்
ஆசை தடுக்குவல்லதாகுமோ? காமனுக்கே
சாதிப்பிறப்புத்தாரா தரங்கள் தோன்றிடுமோ?

The devotee, described as a beloved, states how it is impossible for her to remain separated from her lover 'Kannan,' even as

தேனை மறந்திருக்கும் வண்டும்—ஒளிச்
சிறப்பை மறந்துவிட்ட பூவும்
வானை மறந்திருக்கும் பயிரும்—இந்த
வைய முழுதுமில்லை தோழி.

(V) *Poetic Conceits.*—His works are replete with grand poetic conceits. For want of space I can give here only one or two examples. His 'குயில்' describes her love in the following terms:—

காதலோ காதலினிக்காதல் கிடைத்திலதேல்
சாதலோர சாதலெனச்சாற்று மொரு பல்லவியென்
உள்ளமாம் வீணை தனில் உள்ள விடத்தனையும்
விள்ள வொலிப்பதலால் வேறொலியில்லை.

While writing in praise of Shakti, he likens Her to a new-blown lotus flower and himself to a bee.

தினத்தினிலே புதிதாகப் பூத்து நிற்கும்
செய்ய மணித் தாமரை நேர்முகத்தாள்; காதல்
வனத்தினிலே தன்னை யொருமலரைப் போலும்
வண்டினைப்போ லென்னையுமுரு மாற்றிவிட்டாள்

The sun shines and the earth gets light and life. This is a matter of daily occurrence. But what a poetic turn this idea has taken in the following lines !

காதல் கொண்டனை போலுமண்மீதே !
கண் பிறழ் வின்றி நோக்குகின்றாயே—
மாதர்ப் பூமியு நின்மிசைக் காதல்
மண்டினாளிதிலைய மொன்றில்லை—

(VI) *Similes.*—Among other things a poet's merits are greatly assessed by his apt similes Kalidasa's distinguishing feature is said to be his similies. (*Upama Kalidasasya*). Besides other qualities, Shakespeare is said to have 'exhausted all the relations, parallels and similitudes of things. In Bharathi this feature is not less prominent.

The building of the mansion of lac is described as follows :—

வல்லவனாக்கிய சித்திரம் போலும்
வண்மைக்கவிஞர் கனவினைப்போலும்
நல்ல தொழிலுணர்ந்தார் செய்லென்றே
நாடுமுழுதும் புகழ்ச்சிகள் கூற
சொல்லை யிசைத்துப் பிறர்செயுமாறே
சுந்திரமாமொரு காப்பியஞ் செய்தார்.

Draupadi's prayer is answered and her cloth began to increase in length even as

பொய்யர்தந் துயரினைப்போல்—நல்ல
புண்ணிய வாளர்தம் புகழினைப்போல்,

தையலர் கருணையைப்போல்—கடல்
சலசலத் தெறிந்திடும் அலைகளைப்போல்,
பெண்ணொளி வாழ்த்திடுவார்—அந்தப்
பெருமக்கள் செல்வத்தின் பெருகுதல்போல்
கண்ணபிரானருளால்—தம்பி
கழற்றிடக்கழற்றிடத் துணி புதிதாய்
வண்ணப் பொற் சேலைகளாம்—அவை
வளர்ந்தன, வளர்ந்தன, வளர்ந்தனவே !

(VII) *Humour.*—Proofs are not wanting to show that Bharathi possessed a deep sense of humour. His prose works, especially the short stories, are so full of humour that it is difficult to make a choice to be quoted as examples. Here are two passages, one from 'Chandrika' and the other from 'Gnanaratha.'

அவருக்கு சுமார் நாற்பது வயதுக்கு மேலாகவில்லை. அதற்குள்ளே குழந்தைகளின் தொகை வலியாலும், மனைவியின் வாய்வலியாலும், தாய் தந்தையரின் நோய் வலியாலும், விதவைத் தங்கையின் இளமை வலியாலும், ஷெ மஹாலிங்கையர் மனத்துயர் பெருகித் தலைமயிரெல்லாம் அன்னத் தூவி போல் நரைத்து (விட்டது) 'சந்திரிகை'

* * *

"நான் சோம்பருக்குத் தொண்டன். எனது நண்பர்களெல்லாம் புளியஞ் சோற்றுக்குத் தொண்டர்கள் சிலர் மட்டிலும் பணத்தொண்டர்கள். காலணாவின் அடியார்க்கு மடியார்."

(ஞானரதம்).

(VIII) *Descriptions.*—The acme of excellence

is reached in his descriptions. They are too many and too long and I shall therefore quote one from his poetry and one from his prose:

காலை யிளம்பரிதி வீசுங் கதிர்களிலே
நீலக் கடலோர் நெருப் பெதிரே சேர் மணிபோல்
மோகன மாஞ் சோதி பொருந்தி முறைதவறு
வேகத் திரைகளினால் வேதப் பொருள்பாடி
வந்து தழுவும் வளஞ்சார் கரையுடைய
செந்தமிழ்த் தென்புதுவை யென்னுந்திருநகரின்
மேற்கே சிறு தொலையில் மேவுமொரு மாஞ்சோலை ;

* * *

அந்த மாஞ்சோலை யதனிலோர் காலையிலே
வேடர்வாராத விருந்துத் திருநாளில்,
பேடைக்குயிலொன்று பெட்புறவோர் வான்கிளையில்
வீற்றிருந்தே யாண்குயில்கள் மேனிபுளகமுற,
ஆற்றலழிவு பெற, உள்ளத்தனல் பெருக,
இன்னமுதைக் காற்றினிடை யெங்குங் கலந்ததுபோல்
மின்னற் சுவைதான் மெலிதாய், மிகவினிதாய்
வந்து பரவுதல் போல் ; வானத்துமோகினியாள்
இந்தவுரு வெய்தித் தன் னேற்றம் விளக்குதல்போல் ;
இன்னிசைத் தீம் பாடலிசைத்திருக்கும் விந்தைதனை
—முன்னிக் கவிதை வெறி மூண்டே நனவழியப்
பட்டப்பகலிலே பாவலர்க்குத் தோன்றுவதாம்
நெட்டைக்கனவி னிகழ்ச்சியிலே—கண்டேன் யான்.

(குயில்).

சந்திர கலை வீசும் முகம். அதன்மீது சிறியதும், மூன்று விரல் உயர முடையதுமாய், மலர்களாற் செய்யப் பட்ட ஓர் கிரீடம். உயிரென்ற வண்டு வீழ்ந்து, சிறகிழந்து

தள்ளாடும் கள்ளூற்றுக் களாகிய இரண்டு கரிய விழிகள். தின்பதற் கல்லாது, தின்னப்படுவதற் கமைந்தன போன்ற பற்கள். இதழ்.

தனது பாலிறகுகளால் விகாரம் செய்யப்படாத உருவம். தீண்டுவோன் உடற்குள்ளே இன்பமயமான மின்சாரமேற்றுகின்ற கைகள், மண்ணுலகத்துப் பெண்களைப் பேசுமிடத்து கந்தர்வச் சாயலென்கிறார்கள். இவளது இயலையும், சாயலையும் என்னென்பேன்! தெய்வ இயல், தெய்வச் சாயல். (ஞானரதம்).

(IX) *Expressions his own.*—In the choice of words and their combination he seems to be an adept. He has used certain expressions which are indeed inimitable. It is only from these expressions that one can realise the truth of Dr. Cousins' tribute, already quoted. Here are some அள்ளு சுவை, ஒளிக்கொள்ளை, சூறையமுது, மோதுமின்பம் Rarely does a poet make his hero address his beloved as 'ரஸிகே' and பண்மொழீ
Just consider the beauty of the following lines:—

கொவ்வை இதழ் நகைவீச—விழிக்
கோணத்தைக்கொண்டு நிலவைப் பிடித்தாள்

* * *

இன்னமுதைக் காற்றினிடை யெங்குங் கலந்ததுபோல்
மின்னற் சுவைதான் மெலிதாய் மிகவினிதாய்
வந்து பரவுதல்போல்

It is not possible for one to write a correct and full account of the features of his style. Let me therefore feel contented by concluding this

part by quoting a few sentences written of Shakespeare, which, in my humble opinion, can equally be applicable to him. " He gave us the deeper meaning of our words .... He was the lord of language.... master of expression and compression. He was an intellectual ocean, where waves touched all shores of thought. His thoughts, like bees, robbed every blossom in the world, and then with ' merry march ' brought the rich booty home ' to the tent royal of their emperor. ' He was the confidant of Nature. To him she opened her ' infinite book of secrecy ' and in his brain were the ' hatch and brood of time. ' "

VI

(13) *His Philosophy*.—Bharathi is one of the wisest that ever uttered speech, one of the greatest philosophers, of saints. He knew " the tides and currents of the heart, the cliffs and caverns of the brain. " He knew the weakness of the will, the sophistry of desire. His thoughts are so scattered among his works that it is rather difficult to analyse them. But once analysed, they are direct, plain and simple. There is nothing mystic about him.

Some of his thoughts are crystallised in the following quotations from his 'My Journal of Thoughts and Deeds '

'In hours of exul tation remember hours of pain and act soberly'

'Be ever working, calmly, cheerfully, but never get dizzy'

'If you want to die soon, talk about yourself.'

'He who writes for others affects.'

'That man is diviner than his brother whose wills are fewer.'

'Success is the result of concentration and concentration means the contraction of the area on which our will is exercised.'

'Enjoyment of the good things of life is not wrong but what is wrong is the getting enslaved to them.'

'Getting enslaved to things clouds the reason and reason is man's highest faculty.'

'Passions subdued indicate power and lead to Peace.'

With Shakespeare he believes that 'there is no darkness but ignorance.' A number of instances may be quoted to support this belief. In particular, in the piece 'ஒளியும் இருளும்,' while praying to God to dispel this gloom, he asks Him why, of all things, the mind of man alone should be filled with darkness, while every object about him is flooded, as it were, with light.

சோதி யென்னுங் கரையற்ற வெள்ளம்
தோன்றி யெங்குந் திரை கொண்டுபாய
சோதி யென்னும் பெருங்கடல் சோதிச்
சூறை மாசறு சோதியனந்தம்
சோதி யென்னு நிறைவிஃதுலகைச்
சூழ்ந்து நிற்ப, ஒரு தனி நெஞ்சம்
கோதியன்றதோர் சிற்றிருள் சேரக்
குமைந்து சோருங் கொடுமையி தென்னே !

Fearlessness.—The following quotations from his 'Journal' give his reasons for his fearlessness:—

" What shall I fear ?
And why ?
' He who knows the joy of the Brahman,
he fears nought, he fears never.'
' I know the joy of the Brahman'
for I am the Brahman. "

Joy is wealth.—To him "happiness is the legal tender of the soul; joy is wealth." He considers him a fool who worries himself.

" நெஞ்சிற் கவலை நிதமும் பயிராக்கி
அஞ்சியுயிர் வாழ்தலறியாமை.

Again

" எப்பொழுதுங் கவலையிலே
இணங்கி நிற்பான் பாவி
ஒப்பியுன தேவல் செய்வேன்
உனதருளால் வாழ்வேன்.

Optimism.—Bharathi has possessed, what we call, a robust optimism. If Alexander Selkirk failed to find pleasure in solitude when he wrote—

> ‘O solitude! Where are the charms that sages have seen in thy face?’

Bharathi did find pleasure in solitude when he wrote

> ‘தனிமை கண்டதுண்டு—அதில்
> சாரமிருக்குதம்மா.

> ‘If only you are determined to get a thing, you will surely get it.’

> எண்ணினால் எண்ணியது
> நண்ணுங் காணென்றாள்;
> கேட்டது நீ பெற்றிடுவாய், ஐயமில்லை
> கேடில்லை; தெய்வமுண்டு, வெற்றியுண்டு.

This world of ours is full of pleasures to him—

> எத்தனை கோடி இன்பம் வைத்தாய்—எங்கள்
> இறைவா, இறைவா, இறைவா.

* * *

> துன்பமே யியற்கை யெனும்
> சொல்லை மறந்திடுவோம்,
> இன்பமே வேண்டி நிற்போம்
> யாவுமவள் தருவாள்.

These words are all the more significant, for they come from one who has been suffering from utter penury for years.

Creed of Love.—I called Bharathi a saint, for he led the life of one. Especially after he came out of Pondicherry one could find in him a marked change. But this change was not properly understood by many. Some pitied him, but others took him for an eccentric, for a madcap.

But in fact he was, what we may call, a Jivanmukta. He was completely indifferent to pleasure or pain. If, to-day, he received some help from his friends or the remuneration for his articles, more often than not, did he spend it to the last pie before the day was out. He not only preached equality but also practised it. He would mess with any friend of his, irrespective of caste or creed. This 'Samarasa Bhava' he observed even in the case of animals. On one occasion while he was living in the village of Kadayam, Tinnevelly District, he was carried away by the beauty of the young of an ass, grazing in front of his house. He took it in his hands and kissed it. You can just imagine what a consternation would have prevailed in a village steeped in purblind orthodoxy—how busy the *chronique scandaleuse* of the place should have been over affair.

On another occasion when I questioned him, in my own childish way, why he did not wear the sacred thread, though he was a Brahmin, he

said, "Well, brother, if I wear this thread, you brand me a Brahmin for ever; but I am as much a Christian, a Mussalman or a Jew as I am a Brahmin. Humanity is my community and Love is my creed." This creed of love he preaches through many a song of his :—

அன்பென்று கொட்டு முரசே—மக்கள்
        அத்தனை பேரும் நிகராம்
இன்பங்கள் யாவும் பெருகும்—இங்கு
        யாவரு மொன்றென்று கொண்டால்

* * *

துன்ப நினைவுகளும் சோர்வும் பயமு மெலாம்
அன்பிலழியுமடி—கிளியே, அன்புக்கழிவில்லை காண்

* * *

ஈரமிலா நெஞ்சுடையார் சிவனைக் காணார்
எப்போதும் அருளை மனத்திசைத்துக் கொள்வோம்.

Love even your enemies.— After the fashion of Christ he would ask you to extend this love even to your enemies. In his song 'பகைவனுக்கருள்வாய்,' he says that

" Every object in this world, including those whom you regard as your enemies, is only a manifestation of Para Sakti and hence it deserves your respect,

தின்னவரும் புலிதன்னையுமன் பொடு
        சிந்தையிற் போற்றிடுவாய்—நன்னெஞ்சே
அன்னை பராசக்தி யவ்வுருவாயினள்
        அவளைக் கும்பிடுவாய்—நன்னெஞ்சே

His conception of God.—Mr. Bharathi writes in his' Journal' 'I believe that God is and God alone is.' In fact his works are teeming with instances of this firm belief in God—

தெய்வம் நமக்குத் துணையுண்டு—ஒரு
திங்கு வரமாட்டாது பாப்பா.

His conception of God is, I should say, pantheistic. Reference to this has already been made while writing about his philosophical songs and through other illustrations. The following lines only go to strengthen the view further—

கூடி நின்ற பொருளனைத்தின் கூட்டம் தெய்வம்

* * *

உயிர்களெல்லாந் தெய்வமன்றிப் பிற வொன்றில்லை;
ஊர்வனவும் பறப்பனவும் நேரே தெய்வம்.
பயிலுமுயிர் வகைமட்டு மன்றி யிங்கு
பார்க்கின்ற பொருள்களெல்லாந் தெய்வங் கண்டீர்
வெயிலளிக்குமிரவி, மதி, விண் மீன், மேகம்,
மேலுமிங்கு பலபலவாந் தோற்றங் கொண்டே
இயலுகின்ற ஜடப்பொருள்களனைத்துந் தெய்வம்
எழுது கோல் தெய்வ மிந்த எழுத்துந் தெய்வம்.

It need not be said that one who had such a notion of God fully realised His Omnipotence and the comparative insignificance of man.

மகனே, ஒன்றையாக்குதல், மாற்றுதல்
அழித்திட லெல்லாம் நின் செயலன்று காண்

* * *

நினையாத விளைவெல்லாம் விளைந்துகூடி
நினைத்த பயன் காண்பதவள் செய்கையன்றோ ?

A fatalist.—Such a realisation of his insignificance has naturally led him to become a confirmed fratalist. This is evident from his essay, 'Fatalism,' in which he writes "Man is the finger which writes; God is the directing spirit. I believe this and therefore I am a fatalist; Free Will, which God has given me as gift, does not negate fatalism. My will is free or not as God chooses. Anything is free or not as God chooses to make it." Shankara says that God alone is real and the rest is apparition. Other religions urge you to lose your personal sense in the vision and enjoyment of God. All this has only one meaning. Trust in God and be free. That is the true fatalism. The Gita is clear on the point that whoever says to himself, "I am the doer of such and such a deed" is a fool, because, the old book points out, all things are done directly by Nature. Nature does not cease to nature merely because She is using me or you as instrument instead of using the wind or the waves."

An Adwaitin.—It may be gathered from what has been has been written so far that he was a great Adwaitin. But he was not only a believer in the Adwaita cult, but also one of its greatest exponents.

முன்னோர்க ளெவ்வுயிருங் கடவுளென்றார்
முடிவாக அவ்வுரையை நான் மேற்கொண்டேன் ;
அன்னோர்களுரைத்ததன்றிச் செய்கையில்லை
அத்வைத நிலை கண்டால் மரணமுண்டோ ?

He also points out how easy it is to reach this God

காவித்துணி வேண்டா கற்றைச்சடை வேண்டா
பாவித்தாற் போதும் பரமநிலை யெய்துதற்கே.
சாத்திரங்கள் வேண்டா சதுமறைகளேதுமில்லை
தோத்திரங்களில்லை யுளந் தொட்டு நின்றாற் போது
மடா

The crown and summit of Brahma Gnana is reached in the following lines – "When you cannot know yourself as the Being of the Universe. try at least to make peace with the Universe, peace entire and unconditional". The same idea is expressed in the following lines quoted from his 'ஸர்வ மதஸமரஸம்'.—

பூமியிலே வழங்கி வரு மதத்துக்கெல்லாம்
பொருளினை நானிங் கெடுத்துப் புகலக் கேளாய்—
சாமி நீ ; சாமி நீ ; கடவுள் நீயே ;
தத்வமஸி ; தத்வமஸி ; நீயே யஃதாம் ;
பூமியிலே நீ கடவுளில்லை யென்று
புகல்வது நின் மனத்துள்ளே புகுந்த மாயை
சாமி, நீ யம்மாயை தன்னை நீக்கி
ஸதாகாலம் " சிவோஹம் " மென்று சாதிப்பாயே.

(*14*) ***Conclusion.***—I have now come to he concluding part of my theme. I know that I have not done full justice to the poet. May be I have done even injustice to him for want of proper understanding. Nor have I done justice to myself. It is absolutely impossible to write in a single thesis like this what all I feel I have got to write about him. I have felt that in many places it must be scrappy. I am equally alive to the fact that I am most ill-equipped for the task. Still I have attempted and presented it to the world for what it is worth. My only excuse is that I have not assumed the role of a critic, but just jotted down the impressions of a layman that I am. It is a sense of duty that impelled me to undertake such a work and the reading public will therefore excuse my defects, considering only the sincerity of purpose.

Of all the admirers of Bharathi I must deem myself the most fortunate. Mr. Bharathi's are the first great Tamil works I have ever read and they have not only created in me a great taste for Tamil but also given me both inspiration and solace. Whenever I go through them I feel that here is a man ' who has floated level with the height of thoughts and descended into the depths of things,' that here is a poet who can very favourably compare with the greatest of poets, oriental or occidental. He was apoet, philosopher, and prophet in

one. He combined in him the imagination of Shelley, the pantheism of Wordsworth, the optimism of Browning and the simplicity of Tennyson. I am only reminded of what is said of Burns and what is equally true of Bharathi—"We have to recognise in especial three superb gifts in his poetry—a power of clear piercing expression; a perfect soul of singable or declaimable song; and above all, a sympathy so vivid and intimate as to pass continually into the domain of imagination, and give forth imaginative results and po tencies".

(*15*) ***An Appeal.***—What with the vernacularisation of instruction in our educational institutions, the idea of a Tamil University, the ever-increasing spirit of nationalism, Tamil is bound to receive a greater attention and encouragement. May I hope that the country will soon realise "the historic necessity of my works for the uplift of the Tamil land which, again, is a sheer necessity of the inevitable, imminent and Heaven-ordained Revival of the East"? Will lovers of Tamil make up thier mind to fulfil the desire of the late poet that his works "should be sold in the country like Japan matches"? Will our Tamil scholars dive deep into his thoughts and present to the world in a tangible form, the gems and pearls that may lie hidden in them? Will our statesmen and educationists see that his works are indroduced

in schools and colleges and our children read them with avidity and get themselves imbued with the spirit and ideas of the poet ? Will the admirers of Bharathi arrange to have them translated in several languages, so that others also might share with us the charms of the poet ? Will our women, of whose cause he was such a great champion, resolve to treasure up his songs and sing them whenever they have an occasion to sing ?.

I have every hope that my appeal will not be in vain, for each one of us has got a duty to do by the poet, in whose works one can find much that is useful here and hereafter.

MAY HIS SOUL REST IN PEACE !

Hindi Prachar Press, Madras.

ERRATA.

Page.	*Line.*	*Read*	*For*
3	7	thesis	article
6	22	அது பெருவான்	அது பெருவா
8	23	enter a new	enter (into) a new
9	27	were	was
10	6	availed the services of	availed of the Service
11	7	work	article
15	3	திறந்தரு	திறந்திரு
,,	12	மாரத	பாரத
,,	16	ஞானம்	ஞான
18	1	of the Maha-bharatha	of Maha-bharatha
21	3	பேர்க்கும்	போக்கும்
,,	4	கணையுண்டு	களையுண்டு
22	17	Infinite	Infinitive
24	16	தேசு	தேக
25	17	similes	smiles
25	18-19	Savage joys	Savage of joys
26	9	the consternation	and the con-sternation
21	23	of other poets	of (the) other poets
29	11	இன்பக்களி	இன்பக்கனி
,,	21	கனி யிதழிற்	கனி யிதழிள்

„	22	மறுத்தல்	மறத்தல்
31	17	original	of the original
„	23	'Krathus'	'Karthrus'
33	8	admit	admit of
36	18-19	novel mode of	novel of
37	23	கதை	கவிதை
43	12-13	Jewel of the Crimson Flower and end this want	Jewel of the Crimson Flower etc
47	15	O Lord	A Lord
48	1	crowning	crowding
56	6	வல்லதாகுமோ ?	வல்லாருமோ ?
57	8	Add (after line 8) சோதிகண்டு முகத்திலிவட்கே தோன்றுகின்ற புது நகையென்னே	
68	5	fatalist	fratalist
69	12	following lines from his 'Journal'	following lines

தமிழர்களுக்கு ஓர் அரிய தருணம்:

பாரதியாரின் நூல்கள்

விலை குறைக்கப்பட்டிருக்கின்றன.

கவிச் சக்கரவர்த்தி ஸ்ரீ சுப்பிரமணிய பாரதியாரின் சிறந்த நூல்கள் நாளது 20-8-'29 முதல் குறைந்த விலைக்குக் கொடுக்கப்படும்.

விலை விவரம் கீழே காண்க:—

		முன் விலை			புது விலை		
		ரூ.	அ.	பை.	ரூ.	அ.	பை.
1.	சுதேச கீதங்கள் (முதல் பாகம்)	1	0	0	0	12	0
2.	,, ,, (2-வது ,,)	1	0	0	0	12	0
3.	கண்ணன் குயில் பாட்டு	0	10	0	0	6	0
4.	ஞானரதம்	0	8	0	0	4	0
5.	பாஞ்சாலி சபதம்	0	12	0	0	8	0
6.	பகவத்கீதை (பாக்கெட் ஸைஸ்)	0	4	0	0	4	0
7.	சந்திரிகையின் கதை	0	12	0	0	8	0
8.	நவதந்திரக் கதைகள்	0	8	0	0	6	0
9.	பதஞ்சலி யோகஸூத்திரம்	0	4	0	0	3	0
10.	வேதரிஷிகளின் கவிதை	0	3	0	0	2	0
11.	தராசு .	0	4	0	0	3	0
12.	சுதேச கீத ஸங்கிரஹம்				0	2	0
13.	பாரதியார் சரித்திரம்				0	2	0
14.	முரசு				0	0	6
15.	பாப்பா பாட்டு				0	0	3
16.	ஆத்திசூடி				0	0	6
17.	கதர்ப்பாட்டு				0	0	6
18.	பாரதியார் (Photo) படம்				0	12	0

பாரதியார் நூல்களை மூன்று பாகங்களாகப் பிரித்து நல்ல நேர்த்தியான பைண்டு செய்துள்ளது.

கவிதைகள்.

சுதேச கீதங்கள் முதல் இரண்டு பாகங்கள், கண்ணன் குயில் பாட்டு, பாரதி அறுபத்தாறு பாஞ்சாலி சபதம் முதலியன சேர்ந்தது. முன் விலை ரூ. 4. புது விலை ரூ. 3—0—0

வசனங்கள்.

இதில் ஞானரதம், சந்திரிகையின் கதை, நவதந்திரம், பதஞ்சலி யோகஸூத்திரம், வேதரிஷிகளின் கவிதை, தராசு முதலியன அடங்கியுள்ளன. முன் விலை ரூ. 3. புது விலை ரூ 2—0—0

பகவத் கீதை.

ஸ்ரீ பாரதியாரின் நாகர சுலோகமும், அழகிய தமிழ் உரையும், விரிவான நூன்முகமும் அடங்கியது. நல்ல காலிகோ பைண்டு செய்துள்ளது. முன் விலை ரூ. 1. புது விலை ரூ. 0–12—0

பகவத்கீதை (பாக்கெட் ஸைஸ்) அணு 6 ஸ்டாம்பு அனுப்பி புக்போஸ்ட் மூலம் பெற்றுக்கொள்ளலாம்.

பாரதி பிரசுராலயம்,

193, ஹை ரோடு,

திருவல்லிக்கேணி, சென்னை.

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